

THE MUSICAL TIMES

AND

Singing Class Circular,

Published on the 1st of every Month.

No. 61.—Vol. 3.

JUNE 1, 1849.

{ Price 1½d.
Stamped, 2½d.

The MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, postage free, 2s. 6d.

FOR THE MUSIC CONTAINED IN THE FIRST 48 NOS. SEE FORMER LIST.

These Numbers are now ready for sale, price 7s. Bound.

No. 49—The cloud cap's towers (6 voices) ...	Stevens.
50—Blessed is he that considereth the poor ...	Dr. Nares.
51—Italy (a Patriotic Song) ...	V. Novello
52—I will arise ...	Crichton
53—Come follow me ...	Horsley
54—Anthem for Christmas (Sing unto the Lord)	Novello
55—See the Chariot at hand ...	Horsley
56—A Christmas Madrigal ...	T. Ions.
57—The Waits ...	Savile.
58—Short Anthem for Easter ...	Novello.
59—The Lord descended from above ...	Hayes.
60—Nymphs of the Forest ...	Horsley
61—Cry aloud and shout ...	Dr. Croft

ADVERTISEMENTS

Not exceeding Six lines, are inserted for 4s. each, and all others are inserted at the rate of four-pence per line, and the duty added, for a long or short advertisement.

New Song by Alexander Lee.

The Old Ivy'd Church, sung by Mr. Henry Phillips, the Poetry by George Cook, Esq., the Music composed and most respectfully dedicated to The Rev. Courtenay Bulteel, by ALEXANDER LEE. Reduced Price, 1s. 3d.

The British National Tree, "Sing for the Oak Tree, the Monarch of the Wood," a New Song, just published, price 2s. Words by Mrs. HOWITT, Music by JAMES THOMSON. J. A. Novello, 69, Dean-street, Soho.

New Song by William Jackson, Masham. "Tears, idle Tears." Price 2s. The words from the "Princess," a Poem by ALFRED TENNYSON, the Music inscribed to VINCENT NOVELLO.

London: J. A. Novello, 69, Dean-street, Soho, & 24, Poultry, and all Music-sellers; or of William Jackson, Masham.

Scotch Songs.—Mrs. W. Sinclair, Professor of Singing in Edinburgh, at the solicitation of several families of distinction, is at present, in London (for a few weeks), to give LESSONS IN SINGING SCOTCH SONGS with the style and pronunciation so requisite to give effect to these popular and fashionable ballads. Terms, &c., to be learned on application to J. A. Novello, 69, Dean-street, Soho; Messrs. Cramer and Beale, Regent-street; Chappell, New Bond-street; and the other principal Music Shops. The highest references can be given.

Cheap Edition, in Monthly Shilling Numbers. Moore's Irish Melodies, with the original Symphonies and Accompaniments for the Pianoforte, by Sir JOHN STEVENSON, Mus. Doc., Edited by FRANCIS ROBINSON.

Dublin: Robinson & Bussell, 7, Westmoreland-street; and James McGlashan, 21, D'Olier-street.

Valuable Violin for Sale, by Jacobus Staener; the property of a gentleman; and may be seen at the London Sacred Music Warehouse, 69, Dean-street, Soho. Price £50.

Finger Organs for Hire in Town and Country, 15s. per Month, containing stop Diapason, Clarabella, Principal, and Flute; 8½ ft. high, 4 ft. wide. These Instruments are new, and would suit a Chapel or Drawing-room. Erection 10s. References required. Address (by letter) Mr. H. Jeffery, 87, Great George-street, Bermondsey.

Æolian Pitch-Pipes, all Notes in the Octaves—Diatomic and Chromatic Sets—Sets for the Violin, Guitar, and Harp.

THE ÆOLIAN MUTE, (a combination of the "A" Æolian Pitch-Pipe and the Mute) for the Violin, is more easily applied and detached than the old Mute.

PATENT CHROMATIC TUNING FORKS, sounding all the Tones and Semitones of the Octave; a perfect guide for tuning Pianofortes, &c., and for Leaders of Choirs, &c.

BLUED-STEEL SOSTENENTE TUNING FORKS, superior to all others in tone and finish. Sold by all Music-sellers. Manufactured by EDWARD GReAVES, 56, South-street, Sheffield.

The Pianists' Desiderata. Price 3s. 6d.

A New and Improved Edition of the above Work has just been Published, containing a Plate shewing the exact position in which the hands should be held, together with 100 progressive Exercises, arranged uniformly for both hands, on a novel plan, calculated to render the Diatomic and Chromatic Scales and all difficult passages easy of attainment, thereby effecting a saving of much time and labour; available at any period, being a complete key to all other works extant. At Messrs. Cocks' & Co., 6, New Burlington-street; R. Addison's & Co., 210, Regent-street; Lee and Coxhead's, 48, Albemarle-street; Coventry's, 71, Dean-street, Soho; Metzler's & Co., 27, Great Marlborough-street; Purday's, 45, High Holborn; and J. Piggott's, 112, Grafton-street, Dublin.

* Decidedly the most useful Exercises ever published, to produce equal strength in all the fingers; ingeniously contrived so as to give the same amount of work to the third and fourth fingers with the thumb, as to the others, and, as a consequence, to render all alike flexible and independent; eminently calculated to correct and remove all bad habits, and to ensure a graceful position of the hands; they will be found a valuable acquisition to all Teachers, and the progress of their pupils greatly facilitated by their use.

Now ready, Gratis (or post free for 2 penny stamps), **Novello's Catalogue, No. 6, at the Reduced Prices, of SACRED MUSIC WITH LATIN WORDS,** containing a selection of Motets, Hymns, Solos, Duets, Trios, Quartets, Masses, and Offerteries.

Novello's Catalogue No. 2, at the Reduced Prices, of SACRED MUSIC WITH ENGLISH WORDS, containing Services according the use of the United Church of England and Ireland, Anthems, Hymns, Sacred Songs, Solo Hymns; Sacred Duets, Trios, Quartets, and Choruses; Psalmody, and Collections of Sacred Music.

** This will be found to contain a list of Anthems and Services by all the principal English Church Composers. The majority of them are printed not only in Vocal score with a separate Accompaniment for the Organ, but also in separate Vocal parts. For the engraving, a large character has been used, both for the music and words, to compensate for the imperfect light in many churches and cathedrals, and the utmost attention has been made to render the copies as correct as possible.

Novello's Catalogue No. 1, at the Reduced Prices, of ORGAN MUSIC, containing a very large selection of publications for that noble instrument, with and without pedals obligato.

** In the press, a Reprint of the Catalogues 3, 4, and 5, at the Reduced Prices, now nearly ready.

Just published, Folio-size, at Reduced Prices. All arranged for the Organ or Pianoforte SOLO by VINCENT NOVELLO.

Mozart's First Mass in C. Price 2s. 6d.

Mozart's Second Mass in C. Price 3s.

Mozart's Twelfth Mass in G. Price 6s. The favourite movements will be published singly, at prices varying from 9d. to 1s. 6d.

** Several other Masses by MOZART and HAYDN will shortly be published, as Organ or Pianoforte Solos.

Novello's reduction of price (see reasons).

Mozart's Masses, in Vocal score, with Organ part by V. Novello, the 18 complete in 3 Volumes, neatly half-bound and lettered; Folio size £4. 4s.; the same in 3 Volumes, Quarto size, £2. 14s. 6d.

MOZART'S MASS, each Number singly, Folio size. i. 5s.—ii. 4s.—iii. 4s.—iv. 6s.—v. 3s. 6d.—vi. 4s.—vii. 4s.—viii. 3s.—ix. 3s.—x. 3s. 6d.—xi. 3s. 6d.—xii. 9s. 6d.—xiii. 4s. 6d.—xiv. 4s. 6d.—xv. Requiem, 7s.—xvi. 4s.—xvii. 8s.—xviii. 4s.

MOZART'S MASS, each Number singly, Quarto size. i. 3s.—ii. 3s.—iii. 3s.—iv. 2s. 6d.—v. 2s. 6d.—vi. 2s. 6d.—vii. 3s.—viii. 1s. 6d.—ix. 2s.—x. 2s. 6d.—xi. 2s.—xii. 6s.—xiii. 3s.—xiv. 4s. 6d.—xv. Requiem, 4s. 6d.—xvi. 3s.—xvii. 4s. 6d.—xviii. 3s.

HAYDN'S MASSES, in Vocal score, with Organ part by V. Novello, the 16 complete, in 3 Volumes, neatly half-bound and lettered; Folio size, £4. 18s.; the same in 3 Volumes, Quarto size, £2. 17s. 6d.

HAYDN'S MASS, each Number singly, Folio size. i. 7s. 6d.—ii. 7s. 6d.—iii. 6s. 6d.—iv. 7s. 6d.—v. 8s.—vi. 7s. 6d.—vii. 5s.—viii. 3s.—ix. 7s.—x. 5s.—xi. 3s.—xii. 7s.—xiii. 5s.—xiv. 4s. 6d.—xv. 7s.—xvi. 8s.

HAYDN'S MASS, each Number singly, Quarto size. i. 4s. 6d.—ii. 4s.—iii. 3s. 6d.—iv. 4s.—v. 5s.—vi. 4s. 6d.—vii. 3s.—viii. 2s.—ix. 4s.—x. 3s.—xi. 1s. 6d.—xii. 3s. 6d.—xiii. 2s.—xiv. 3s.—xv. 4s.—xvi. 5s.

BEETHOVEN in C. Folio, 8s. 6d.; the same Quarto, 5s.
BEETHOVEN in D, Folio, 14s.

HUMMEL in E flat, 8s. **HUMMEL in B flat,** 7s.

These Masses are also printed in a variety of other ways.

Charles Coventry & Co. beg to inform the Nobility, Gentry, and the Public, that they have, during the past season, greatly improved their

PIANOFORTES,

which, for brilliancy of tone, combined with the utmost delicacy and durability of touch, they flatter themselves are unrivalled.

CHARLES COVENTRY & Co. solicit an inspection of their Stock, consisting of BIJOU, SEMI-COTTAGE, and COTTAGE CABINET PIANOFORTES in great variety of pattern, and with all their latest improvements, particularly the light repeating touch, so much sought for by the profession.—Second-hand Instruments on sale at considerably reduced prices.

71, Dean-street, Soho, London.

Just Published, 12mo., 5s., cloth, lettered.

The Musical Manual : containing both the Theory and Practice of Instrumental and Vocal Music. Partly by Questions and Answers, and elucidated by numerous Illustrations. By BARTOLOMEO FONTANA, Professor of Singing. London : Simpkin, Marshall, & Co.

Just Published, at Schott & Co's. Foreign Music Dépôt, 89, St. James's-street, London.

Solos for the Pianoforte. Berger, Fd., Two easy Studies on the popular Airs "The last Rose of Summer," and "Robin Adair," Op. 98, No. 2. Price 3s.

CRAMER, H., Divertissement de Salon sur une, Chanson favorite de Kücken "Ach wenn du wärst mein eigen," Op. 49. Price 2s. 6d.

KUHNER, W., Rosa Polka, Op. 113. Price 1s.

CRAMER, Henri, Collection of Potpourris from the following Operas ; each 2s. 6d. —

- No. 2.—LORTZING, Czaar und Zimmermann.
- " 3.—KREUTZER, Das Nachtlager in Granada.
- " 10.—LACHNER, Catharina Cornaro.
- " 19.—MOZART, Don Juan.
- " 25.—BEETHOVEN, Fidelio.
- " 30.—MOZART, Die Zauberflöte.
- " 35.—SPOHR, Faust.
- " 39.—FLOTOW, Stradella.
- " 44.—WEBER, Der Freischütz.

Mainzer's Musical Grammar. 8vo.

Price 4s., cloth. This treatise by Dr. Mainzer on the Grammar of Music and the Principles of Harmony, is the cheapest and most comprehensive work of its kind. To those who have acquired but a slight knowledge of the theory and practice of music, it will be found exceedingly useful, as the formation of keys and scales, and the rules of harmony and counterpoint, are greatly simplified, and rendered familiar and easy of comprehension. It abounds in poetical illustrations.

To be had (with all the musical publications of Dr. Mainzer) of J. A. Novello, 69, Dean-street, Soho ; or of Simpkin and Marshall, Stationers' Hall Court, London.

Just Published in royal 16mo., bound in cloth, in two separate Books, price 2s. each.

The Music and Psalter of the National Chant Book, by JAMES INGHAM, Exeter. The Music part contains 124 single Chants and 133 double Chants ; also 20 single Chants, arranged from the Gregorian Tones ; together with Doxologies, Sanctuses, Kyrie Eleisons, and Hymns ; also, (by particular desire,) Hempel's beautiful Hymn to the goth Psalm. The whole of the Chants are arranged to suit the Psalms appointed for each Morning and Evening of the Month. The LETTER PRESS part will contain the Psalter, occasional Services, &c., marked and pointed in such a simple manner that all difficulty in Chanting is entirely removed. London : F. & J. Rivington ; J. Surman ; and J. A. Novello

THE MUSICAL TIMES,

And Singing Class Circular.

JUNE 1st, 1849.

HISTORIC SKETCH OF CHURCH MUSIC,

Condensed from Alexandre Choron's "Principes de Composition."

(Continued from page 152.)

We have now noticed in what manner the *mélange* of the musical ideas of barbarous nations with the remains of Grecian music gave birth to the modern system, and shall next proceed to observe the gradual development of this system. This development may be traced to three principal periods: first, the creation of the gamut or scale, and of modern notation; secondly, the invention of modern rhythm; and thirdly, the determining of the value of notes, and of the rules of counterpoint. To these same periods may be traced the origin and progress of composition: we shall therefore discuss them.

Invention of the Gamut and Origin of Counterpoint.

The invention of the gamut presupposes a certain degree of progress in the musical system, in the same manner that the alphabet conveys the preliminary idea of the existence of a language. I make this remark that the scale of music may not be confounded with the *system*, which otherwise might easily be the case. It was in the year 1022, that the musical scale first took the form which it now retains. This reformation was chiefly owing to Guido, a Benedictine monk of the monastery of Pomposa, born about 990, at Arezzo, a little town of Tuscany. From the time of Gregory the Great to the time of Guido many attempts were made to improve musical notation, which had hitherto consisted only of letters placed over the syllables, to indicate the sounds. That which most naturally occurred was, to place the letters at different degrees of height from each other, analogous to the elevation or depression of the voice, and to mark these degrees in a more accurate manner by means of parallel lines. Guido likewise added to the ancient system a bass note answering to *sol*, on the first line of the clef *Fa*: he designated this note by the *Gamma* of the Greeks, (1) and it is from this sign that the series of sounds in the system take their name of *gamut*. To these inventions he added another; that of counting by hexachords instead of tetrachords, and of designating by the syllables, *ut, re, mi, fa, sol, la*, the *major* hexachord, upon whatever degree of the system it is placed: this was the foundation of his method of solmisation, which, however, it would be tedious to explain here. The invention of counterpoint is likewise attributed to him, though without any foundation.

It is true he was one of the first who wrote on the subject, but he was not the inventor: for though this art made little progress, still it was known before Guido's time, and the following was its real origin.

We just now observed, that the organ was introduced into France in the year 757, and soon became universal in the churches of the west. It was directly used as an accompaniment to the voice. This accompaniment was at first entirely in unison; but the facility with which several sounds could be distinguished at once, occasioned the remark, that, among the various union of sounds, many were agreeable to the ear. The minor third was among the first remarked for its pleasing harmony, and was therefore generally used, though only at the close of an air, as we shall perceive from the following example:—



and this method was called *organizing*. There were likewise many other methods; for instance, holding on the sound of the organ on some note below the chant or singing part, or playing the air a fourth below or a fifth above, and frequently both together, which last was called *double organization*. Soon after, this method was adopted in singing without the organ; and from thence the terms *descant*, meaning double chant, *triple, quadruple, medius, motet, quintet, quartet*, &c., all of which preceded the term *counterpoint*. An uninterrupted series of authors anterior to Guido, as Notker, Remi of Auxerre, Huebald, and Odon de Cluny, testify the origin and progress of this art, and historically demonstrate its being a modern invention, totally unknown to the ancients. Their writings, as well as those of Guido, and of J. Coton, (his commentator) are to be found in the valuable collection which the prince abbé Gerbert published under the title of "*Scriptores Ecclesiastici de Musica Sacra postissimum, &c.*"

The Invention of Modern Rhythm.

As the plain-chant consisted of notes of equal value, and as, up to the period of which we have been speaking, it was the only music studied by the learned, rhythm was never mentioned, for being almost entirely null, it could not be considered an object of speculation. From that time, either from the circumstance of profane music, which contained a more distinct rhythm, having risen to a greater degree of importance, or from musicians having begun to feel the necessity of stricter time when the organ and voice moved together, it is certain that this branch of the art began more fully to be considered. The first author who wrote on the subject was *Franco*, called by some, *Franco of Cologne*, and by others, *Franco of Paris*. This author,

whose birthplace it appears was uncertain, was supposed to have been a scholar of the cathedral of Liege in 1066; that is to say, in the year in which William duke of Normandy conquered England. Before Franco, many attempts at the improvement of this part of the musical art had been made, as he himself affirms; but it appears he was decidedly the first who reduced into a system the rules respecting rhythm, which had been established before his time, also extending and correcting them: this entitles him, at least, to be considered as the first classical author on the subject, if not the inventor, and as the source from whence, for some time, all subsequent authors resorted for information. The whole of Franco's work, entitled "*Franconis Musica et Cantus Mensurabilis*," is inserted in the collection of M. Gerbert. It contains an introduction and thirteen chapters: the ten first, with the exception of the second, are on rhythm; the second and three last relate to descant. Without entering into the details of the work, I shall endeavour to give an adequate conception of his doctrine. Measured music, which he considers far superior to plain music, he describes as a chant measured by long and short intervals of time; these intervals of time being expressed either by the voice or by rests. The subsequent details clearly prove, that the organ and organization were the origin of musical rhythm. He distinguishes three degrees of time, the long, the breve, and the semibreve. The long may be divided into the perfect, imperfect, or double. It is perfect when in the time of three or triple; for, says the pious doctor, three is the most perfect number, being the emblem of the Holy Trinity, and it is imperfect when in the time of two: the double is unnecessary to explain. There are also two kinds of breves, which, however, he does not describe. The semibreve is major or minor. The forms of the notes are as follows: the long, □; the double long, □□; the breve, □; and the semibreve, ♦. Besides their own proper value, they have many accidental properties, which, for the sake of brevity, must here remain unnoticed. He indicates, also, the mark of relative rests or pauses. He then proceeds to distinguish five modes, or elements of rhythm: the first mode contains longs, or a long preceded by a breve; the second, a long preceded by a breve; the third, a long and two breves; the fourth, two breves and a long; and, finally, the fifth, composed of two semibreves and two breves. These are the elements of his rhythmoceia. With regard to descant, he defines it to be the union of several melodies, concordant with each other, and composed of different figures: he distinguishes four species of descant, namely—simple, prolate (*Prolatus*), troncate (*troncatus*), and copulate. To these four species belong consonances and dissonances. There are three

kinds of consonances—the perfect, the imperfect, and middling. The first kind consists of those of which the sounds can hardly be separately distinguished, as in the octave and unison; the second, where the sounds are perfectly distinct, as in the major and minor third; the middling consonance includes the fifth and fourth. Dissonances are of two kinds, perfect and imperfect: the perfect are semitone, the tritone, and the major or minor third with the fifth; the imperfect are the major and minor third. He speaks afterwards of the use of consonances, and points out some rules, which, however, are difficult to understand, on account of the imperfection of the examples. An obvious progress is nevertheless visible in these examples, in which we particularly remark the use of the major or minor sixth between two octaves: this is the first example of the kind to be found in the records of the art.



(To be continued.)

TO CORRESPONDENTS.

A Constant Subscriber.—*There are so many Collections of Psalm Tunes and Chants, and those at such moderate prices, that it is thought unnecessary to occupy the pages of The Musical Times, whilst so many other excellent compositions claim our space.*

W. S. A.—*The Chromatic System of Sol-faing proposed by Mr. Jackson, (vide Page 140, Vol. 3, ante.) would probably be your best assistance in the difficult music of Spohr, &c., or where much modulation occurs.*

A. J. Z. shall have a private answer to his letter, if he will send his address. Music, like other good things, may be made the occasion of evil, if injudiciously pursued. We should recommend him to stick to his business, and give up music entirely, until he can enjoy it with discretion.

P. J.—*Stamped copies of The Musical Times can only be obtained within six days of publication.*

Brief Chronicle of the last Month.

QUEEN'S COLLEGE INSTITUTION FOR LADIES, TUFFNELL PARK, CAMDEN TOWN.—A performance took place at this establishment on the 8th of May, calculated to shew what may be done in Ladies' Schools for the furtherance of the best interests of music, both as a recreation and an art. The performance consisted of Mendelssohn's "Hymn of Praise," and a selection, including, among other things, his anthem for treble voices, "Laudate pueri," the unaccompanied trio, "Lift thine eyes," and Handel's "Hallelujah." The ladies of the Institution are entirely responsible for all the parts adapted to ladies' voices, the tenor and bass parts being filled by gentlemen of Mr. Hullah's upper schools. The performance was under the direction of Mr. Monk, who, as the representative of Mr. Hullah, has attended the institution professionally from its commencement. Mr. George Osborne accompanied on the pianoforte. The number of voices engaged was about eighty, of which sixty were the young ladies of the College.

CHORUS, 5 Voices.

Cry aloud and Shout.

DR. CROFT.

[London: J. Alfred Novello, 69, Dean Street, Soho, & 24, Poultry.]

1st TREBLE. CHORUS, 5 VOICES.

2nd TREBLE.

ALTO.

TENOR. (See lower.)

BASS.

Cry a-loud . . . and shout, cry a-loud and
Cry a-loud . . . and shout, cry a-loud and
Cry a-loud and shout, cry a-loud . . . and
Cry a-loud aud shout, cry a-loud and
Cry a-loud and shout, cry a-loud and

shout, thou in - ha - bi - tant . . . of Si - on, cry a -
shout, thou in - ha - bi - tant of Si - on, cry a -
shout, thou in - ha - bi - tant of Si - on, cry a -loud
shout, thou in - ha - bi - tant of . . . Si - on, cry a -loud
shout, thou in - ha - bi - tant of Si - on, cry a -loud . . .

loud and shout, cry a-loud and shout, cry a -
loud and shout, cry a-loud and shout, cry a -loud,
and shout, cry a -loud . . . and shout, cry a -loud,
and shout, cry a -loud . . . and shout, cry a -
and shout, cry a -loud . . . and shout, cry a -loud, . . .

loud and shout, thou in - ha - bi - tant of Si - on, for great,
cry a-loud and shout, thou in - ha - bi - tant of Si - on, for great,
cry a-loud and shout, thou in - ha - bi - tant of Si - on, for great,
loud and shout, thou in - ha - bi - tant of Si - on, for great,
cry a-loud and shout, thou in - ha - bi - tant of Si - on, for great,

CRY ALOUD AND SHOUT.

great, great is the Ho - ly One of Is - ra - el, great, great is the
 great, great is the Ho - ly One of Is - ra - el, great, great is the
 great, great is the Ho - ly One of Is - ra - el, great, great is the
 great, great is the Ho - ly One of Is - ra - el, great, great is the
 great, great is the Ho - ly One of Is - ra - el, great, great is the
 great, great is the Ho - ly One of Is - ra - el, great, great is the

Ho - ly One of Is - ra - el, great, great, great, great is the
 Ho - ly One of Is - ra - el, great, great, great, great is the
 Ho - ly One of Is - ra - el, great, great, great, great is the
 Ho - ly One of Is - ra - el, great, great, great, great is the
 Ho - ly One of Is - ra - el, great, great, great, great is the

Ho - ly One of Is - ra - el in the midst of thee, great, great, great, great is the
 Ho - ly One of Is - ra - el in the midst of thee, great, great, great, great is the
 Ho - ly One of Is - ra - el in the midst of thee, great, great, great, great is the
 Ho - ly One of Is - ra - el in the midst of thee, great, great, great, great is the
 Ho - ly One of Is - ra - el in the midst of thee, great, great, great, great is the

Ho - ly One of Is - ra - el in the midst of thee, in the midst of thee.
 Ho - ly One of Is - ra - el in the midst of thee, in the midst of thee.
 Ho - ly One of Is - ra - el in the midst of thee, in the midst of thee.
 Ho - ly One of Is - ra - el in the midst of thee, in the midst of thee.
 Ho - ly One of Is - ra - el in the midst of thee, in the midst of thee.

Go on to Fugue.

CRY ALOUD AND SHOUT.

Great is the Ho - ly One of Is - ra-el, in the midst, in the midst of
 Great is the Ho - ly One of Is - ra-el, in the midst, in the midst of
 Great is the
 thee.
 Great is the
 thee, in the midst, the midst of thee. Great is the
 Ho - ly One of Is - ra-el in the midst, in the midst of thee, is the
 Great is the Ho - ly One of Is - ra-el in the midst of thee.
 Great is the Ho - ly One of Is - ra-el in the midst of thee.
 Ho - ly One of Is - ra-el in the midst of thee, is the Ho - ly One of
 Ho - ly One of Is - ra-el in the midst of thee.
 Ho - ly One of Is - ra-el in the midst of thee.
 Great is the Ho - ly One of
 Is - ra-el in the midst, in the midst of thee, is the Ho - ly One of
 Is - ra-el in the midst of thee, is the Ho - ly One of Is - ra-el, is the
 Great is the Ho - ly One of Is - ra-el. Great is the
 Great is the Ho - ly One of Is - ra-el. Great is the
 Is - ra-el. Great is the Ho - ly One of Is - ra-el
 Is - ra-el in the midst of thee, is the Ho - ly One of Is - ra-el in the

CRY ALOUD AND SHOUT.

The musical score consists of four staves of music in G major, 2/4 time. The lyrics are as follows:

Ho - ly One of Is - ra - el, Great is the Ho - ly One of
 Ho - ly One of Is - ra - el in the midst of thee.
 Ho - ly One of Is - ra - el, Great is the
 in the midst of thee. Great is the
 midst, in the midst of thee. Great is the Ho - ly One of

Is - ra - el in the midst, the midst of thee.
 Great is the Ho - ly
 Ho - ly One of Is - ra - el in the midst of
 Ho - ly One of Is - ra - el, Great is the Ho - ly One of Is - ra - el in the
 Is - ra - el in the midst of thee.

Great is the Ho - ly One of
 One of Is - ra - el in the midst of thee.
 thee, Great . . . is . . . the Ho - ly One of Is - ra - el in the midst of thee.
 midst of thee. Great is the Ho - ly One of Is - ra - el,
 Great is the Ho - ly One of

Is - ra - el, Great is the Ho - ly One of Is - ra - el in the
 Great is the Ho - ly One of Is - ra - el in the midst of thee. Great is the
 Great is the Ho - ly One of Is - ra - el, Great is the
 Great is the Ho - ly One of Is - ra - el, is the Ho - ly One of Is - ra - el in the
 Is - ra - el, Great is the Ho - ly One of Is - ra - el in the

CRY ALOUD AND SHOUT.

midst of thee, in the midst of thee. Great,
 Ho - ly One of Is - ra-el in the midst of thee. Great,
 Ho - ly One of Is - ra-el in the midst of thee. Great is the Ho - ly One of
 midst of thee, in the midst of thee. Great,
 midst in the midst . . . of thee. Great,

great, great, great is the Ho - ly One of Is - ra-el,
 great is the Ho - ly One of Is - ra-el, great is the
 Is - ra-el, great, great, great is the Ho - ly One of Is - ra-el in the
 great, great, great, great is the Ho - ly One of Is - ra-el in the
 great, great, great, is the Ho - ly One of Is - ra-el in the

great, great, great, is the Ho - ly One of Is - ra-el, great is the
 Ho - ly One of Is - ra-el, great is the Ho - ly One of Is - ra-el, is the
 midst of thee, is the Ho - ly One of Is - ra-el in the midst of thee,
 midst of thee, great is the Ho - ly One of
 Is - ra-el in the midst of thee, . . .

Ho - ly One of Is - ra-el in the midst of thee, in the midst of thee.
 Ho - ly One of Is - ra-el in the midst of thee, in the midst of thee.
 great is the Ho - ly One of Is - ra-el in the midst, in the midst of thee.
 Is - ra-el, is the Ho - ly One of Is - ra-el in the midst, the midst of thee
 great is the Ho - ly One of Is - ra-el, in the midst of thee.

UNDER ROYAL PATRONAGE.

PERFECT FREEDOM FROM COUGHS IN TEN MINUTES,

And instant relief and a rapid cure of

Asthma and Consumption, Coughs, Colds, and all disorders of the Breath and Lungs,

Are insured by

DR. LOCOCK'S PULMONIC WAFERS.

** * Small books, containing many hundreds of properly authenticated testimonials, may be had from every Agent.*

Rapid cure of Asthma of 14 years' standing.

From Mr. J. E. Bignell, Hollyhead-road, Wednesbury, and addressed to Mr. Ladbury, there, Sept. 16, 1848.

Sir,—When I had the first box of Dr. Locock's Wafers from you, I was labouring under one of those attacks of asthma to which I have been subject now for about fourteen years. I have had the best medical advice the neighbourhood could afford, including two physicians at Birmingham, and one at Wolverhampton, but with no success. My breathing was so very difficult that I expected every inspiration to be my last; as for sleep, that was impossible, and had been so for several weeks.

The first dose (only two small wafers) gave me great relief—the second more so—in short, the first box laid the groundwork for the cure, which only four boxes have effected, and I am now quite well.

I remain, Sir, your most obliged,
J. E. BIGNELL,

Important to all who Sing.

From Mr. Edward Page, Director of the Choir and Organist of St. Peter's Catholic Church, Leamington, June 21, 1847.

Gentlemen.—Having frequently suffered much from relaxation of the throat, I have often been obliged to resort to various preparations; but since I have had the good fortune to try Dr. Locock's Pulmonic Wafers, I am now but seldom obliged to resort to them, for the extraordinary good effects they have produced are most surprising.

Even when the throat appears to be completely exhausted, and the voice to be nearly gone, two or three (at most four) will, in the short space of half an hour or so, completely restore the flexibility and power, and they do not act as a mere temporary exciting remedy, nor do they leave any lassitude after. Having felt the great value of the remedy, I feel it a duty to generally recommend it, as I am convinced that all persons will find immense benefit from the general and persevering use of it.

EDWARD PAGE.

TO SINGERS AND PUBLIC SPEAKERS they are invaluable, as in a few hours they remove all hoarseness, and wonderfully increase the power and flexibility of the voice.

THEY HAVE A PLEASANT TASTE. Price 1s. 1½d., 2s. 9d., and 11s. per box.

Agents: DA SILVA & Co., 1, Bride-lane, Fleet-street, London; who are also Sole Agents for DR. LOCOCK'S FEMALE WAFERS, which have no taste of Medicine, and are the only remedy recommended to Females. Price 1s. 1½d., 2s. 9d., and 11s. per box. Sold by all respectable Medicine Vendors.

BEWARE OF IMITATIONS in the form of Pills.



UNDER THE IMMEDIATE SANCTION AND PATRONAGE OF,
AND DEDICATED (BY PERMISSION) TO

Her Most Gracious Majesty Queen Victoria.

In Three Volumes; Reduced Price, 42s. each,

BOYCE'S COLLECTION OF CATHEDRAL MUSIC,

IN VOCAL SCORE, with a Separate Accompaniment for the Organ by

VINCENT NOVELLO.

Vol. 1, (contains 308 pages); Vol. 2, (contains 350 pages);

Vol. 3, (contains 361 pages).

At the request of several influential friends of Church Music, the publisher has been for many months engaged in engraving a VOCAL SCORE of the celebrated Collection of Cathedral Music, compiled by Dr. Boyce. The selection made by Boyce has been adhered to in its integrity, and the present edition will exactly match those already possessed by Cathedral Establishments, &c., with the additional advantage of a separate accompaniment for the Organ.—This work can now be had in the following editions:—

BOYCE'S COLLECTION OF CATHEDRAL MUSIC, in 3 Vols., in Vocal Score, with Accompaniment for the Organ
by VINCENT NOVELLO. Price 42s. each Volume.

BOYCE'S COLLECTION OF CATHEDRAL MUSIC, in Separate Vocal Parts, revised and corrected by VINCENT NOVELLO. Price of each Part reduced to 2s. 6d.

BOYCE'S COLLECTION OF CATHEDRAL MUSIC, the Organ Part only, by VINCENT NOVELLO, with the words between the Treble and Bass. In 2 Vols., price 21s. each.

* * Every Service and Anthem can be purchased singly, at prices varying from 6d. upwards, according to the length.

London Sacred Music Warehouses, J. ALFRED NOVELLO, 69, Dean-street, Soho, & 24, Poultry.

BRIEF CHRONICLE (continued).

SWANSEA AMATEUR CHORAL SOCIETY.—This society, which is the result of the Hullah classes established in this town a few years since, gave a first public performance to their friends, at which a large portion of the *Messiah*, both solos and choruses, were effectively given.

THE CECILIAN SOCIETY.—This old established society renders good service by their constant revival of works seldom heard elsewhere. At Albion Hall they gave Handel's oratorio *Theodosia* almost entirely. We are glad to hear that the society is prospering.

THE AMATEUR CHORAL SOCIETIES OF SUNDERLAND AND BISHOPWEARMOUGH combined their forces on the 7th May, when "each lent to each a double charm;" and the arrangement, which presented at once the character of a union and a contrast, stimulated the energies of both to the utmost. Their programme included Handel's *Dettingen Te Deum*, and a selection from Handel's other works.—In the course of the evening a very handsome gold watch-chain was presented by the members of the Sunderland Society to their secretary, Mr. Curths, in testimony of gratitude for his valuable services.

CONCERT AT BRITANNIA BRIDGE.—On Friday week a concert was held in one of the gigantic tubes intended to form the Britannia Bridge about to be erected over the Menai. Candles placed by couples, above 500 in number, illuminated the scene. The music vocal and instrumental, was excellent, and traversed the immense length of tubing with scarcely diminished volume. The whole effect, to the eye as well as the ear, was most pleasing; the brilliantly lighted perspective being at least 157 yards in length. The breadth of the tube is nearly 15 feet, and its height about 30 feet. Upwards of 600 of the *elite* of the neighbourhood occupied the front of the orchestra, and the other end of the tube was crowded with working people.—*Examiner*.

"ACIS AND GALATEA" AT EXETER HALL.—We have not space to speak as we could wish of this performance of one of the most beautiful of the works of Handel. The choruses by the pupils of Mr. Hullah's various schools were admirably given. M. Pischek was an effective *Polyphemus*. *Acis* found a representative both tender and spirited (though now and then rather careless) in Mr. Sims Reeves; and Miss Williams sang with great occasional sweetness, if with some want of animation and force, in the music of *Galatea*. The encores were so numerous that the evening must have proved much too brief for what remained in the programme after the close of Handel. But no one who then left the room, as we did, had cause to complain of an imperfect entertainment. It was delightful and most interesting to hear this classical music delivered with such a relish of its loveliness and dramatic fitness, by crowds of singers, unlearned in everything but the perfect training of Mr. Hullah's system. The great care and tact with which Mr. Hullah himself conducted, had of course an important share in this result.—*Examiner*.

THE CANTERBURY CHORAL SOCIETY has announced a concert for the 30th May; the first part consisting of a selection of madrigals (many of which have appeared in this work), interspersed with songs, &c.; the second part being formed of Romberg's *Lay of the Bell*; and concluding with Handel's Coronation Anthem, *Zadock the Priest*: Conductor, Mr. W. H. Longhurst.

ADVERTISEMENTS.

Immediately will be Published, Price 4s.,
Six Vocal Quartetts. The Poetry by
ALFRED TENNYSON, Esq., (taken, by permission, from his Poems); and the Music composed by WILLIAM AMPS.

Just Published.

Hiles.—*A Progressive Introduction to Playing on the Organ, consisting of Fifty-five Preludes, Fugues, Airs, &c., in two, three, and four Parts, from the Works of Dr. Arne, A. W. Bach, Barthélémon, Dr. Calcott, Corelli, Graun, Dr. Greene, Handel, M. Haydn, Keeble, Max Kellner, Dr. Mendelssohn Bartholdy, Müller, Nauman, Novello, Pergolesi, Richardson, Rink, Scarlatti, F. Schneider, Steibelt, Werner, Winter; to which is added some account of the Instrument itself; a notice of its various Stops, and the manner of combining them; with Directions and Exercises for the use of the Pedals;* by JOHN HILES, Organist of the Music-hall of St. Julian's Church, and St. John's Chapel, and Conductor of the Choral Society, Shrewsbury. Price 10s. 6d.

Fourth Edition—Leeds Choral Service, 2s.
The Choral Service, as used in the Parish Church of Leeds, at the Daily Prayer and Litany; consisting of the Chants, Versicles, and Responses, arranged for the Priest and Choir. Compiled by James Hill, revised by Robert S. Burton, and Vincent Novello.

Bird's One Hundred Chants, selected principally from the choir books of Her Majesty's Chapels Royal, Westminster Abbey, St. Paul's Cathedral, Oxford, and Cambridge, with a few original. Arranged for Four Voices, and Organ or Pianoforte, by GEORGE BIRD. Price, neatly bound in cloth, 3s. 6d.—Pocket size.

Novello's Reduction of Price (see Reasons).
Mendelssohn's Songs without words—
"Lieder ohne Worte." Books 1 and 3 (the best books), each 2s. 6d. The same for four hands—Book 1, 3s.; Book 3, 3s. 6d. The same for violin and piano—Books 1 and 3, each 2s. 9d.

Mendelssohn's Concerto in D minor, for Piano, 5s.; Rondo, from the Concerto, 2s. Mendelssohn's Serenade, Op. 44, 3s. 3d.; Sonata in B flat, Op. 45, violoncello and piano, 5s. 9d.: or violin and piano, 5s. 9d.

Letter-Press Printing in every variety. J. ALFRED NOVELLO would respectfully announce, that having a carefully-organized Printing Office, he is enabled to execute orders for every variety of Letter-Press Printing; and he trusts he may safely point to the various works published by himself, during the last three years, as favourable specimens in that department; all these—the Cheap Oratorios, and other moveable music-type works, their covers, the large posting and other announcement bills, the "Musical Times," his catalogues, &c., having been the produce of his own press.

The unusual attention given at his Office to Moveable Music-types, and the beauty of the Music Founts, which belong exclusively to himself, secure to his patrons advantages in this particular branch which no other Printer can offer. His new Semi-Nonpareil Music-type is especially adapted for Thematic Catalogues or Indexes, from the boldness of its face and the smallness of the space it occupies.

Concert Announcements and Programmes are not only printed on the most reasonable terms, but J. A. N.'s establishment, as connected with music, offers particular facilities to concert givers. Specimens of Book-work, Color-printing, and the terms for every variety of Letter-press Printing, can be obtained at 69, Dean-street, Soho.

Dedicated (by permission) to the Right Reverend
the Lord Bishop of Manchester.

Preparing for Publication, in Demy 4to.

Directorium Chori Anglicanum; being
a complete Manual of the Choral Service of the United
Church of England and Ireland; containing the Order for
Matins and Even-Song, the Litany, the Order for the Adminis-
tration of the Holy Communion, and the Occasional Services:
compiled from authentic sources, by BENJAMIN S. JOHN
BAPTIST JOULZ, Honorary Organist and Choir Master at the
Churches of the Holy Trinity and S. Margaret, Manchester.
Price, in appropriate Binding: to Subscribers, 12s.—to Non-
Subscribers, 15s. Names received by the Publisher, or the
Author, Oakfield, Upper Chorlton Road, Manchester.

London: J. Alfred Novello.

Four Sacred Songs, by Mrs. J. B. Webb.

The Words selected from Scripture.

- No. 1.—The Angel's Song, *Luke ii.*—10-14.
 - 2.—By the waters of Babylon. *Psalm cxxxvii.*
 - 3.—Like as the Hart desireth the water brooks, *Psalm xlii.*
 - 4.—Come unto me, *Matthew xi.*—29-30.
- The Music is for one voice, with accompaniment, and they form the simplest style of Anthems.

London Sacred Music Warehouse, J. Alfred Novello,
69, Dean-street, Soho, & 24, Poultry.

The Psalter Noted,

AND ACCOMPANYING HARMONIES TO THE PSALTER NOTED.

A detailed Prospectus and Specimen of these Works will be found at page 147-148 of *Musical Times*, for April 1st.

On a Card, price 4d.

Non nobis Domine, the celebrated Canon
for 3 voices, composed by Birn, for Alto, Tenor, and
Bass; and, on the reverse side, the same adapted for 2 Trebles
and Bass.

A Set of Five Songs, Sacred and Moral,
Written by The Rev. T. AVELING; Composed and
Dedicated to her little Friends, by S. A. Heward, Price 3s.;
also, by the same Composer "A Song of the Night," dedicated
to Miss Sabilla Novello, Price 2s.; and a New Caprice for the
Pianoforte, dedicated to Mr. W. Sterndale Bennett, Price 2s.
London: Levesque & Co., 40, Cheapside.

Just Published, price £1 11s. 6d., bound,

A Te Deum, Jubilate, Cantate, Deus
Misereatur, Four Anthems, and Thirty-six Chants;
dedicated by permission to His Royal Highness Prince Albert.
The music composed by EDWARD DEARLE, Mus. Doc., Cantab.

The above in separate numbers:—

Te Deum and Jubilate, 7s. 6d.—Cantate and Deus Misereatur, 5s.—Anthem, O Lord, we beseech thee, 2s.—Sing unto God, 7s. 6d.—The Lord hear thee, 5s.—Bow down thine ear, 3s.—Thirty-six Chants, 2s.

Also, by the same Composer,
The GRESHAM PRIZE ANTHEM, Turn thee again.
Five Voices. 5s.

The Midnight Wind, duet, 2s.—Six Songs inscribed to the
Right Honourable the Ladies Caroline and Henrietta Clinton,
10s. 6d., or separate, 2s. each.

Introduction and Variations on the 'Swiss Boy' (P. F.) 2 6
Le Papillon—Waltz Rondino Do. 2 6
Les Caracteristiques—Four Waltzes . . . Do. 2 6

London: J. Alfred Novello, Dean-street, Soho, and the
Author, Newark on Trent.

Now ready, bound, 6s. 6d.

Completion of Handel's Jephtha in
Novello's Cheap Oratorios, is now ready, bound in
cloth, 6s. 6d., to correspond with the former Volumes of the
series.—A Hand-book of music and words, for the audience
of an Oratorio.

Commencement of the Three Favorite
Masses of MOZART, HAYDN, and BEETHOVEN. On the
1st of June is published, 16 pages for Sixpence, of MOZART'S
Twelfth Mass, in Vocal Score, with Accompaniment for the
Organ by V. NOVELLO, being No. 68 of the Monthly Series of
Cheap Oratorios.

* * * In addition to the original Latin words, an English
adaptation has been added by R. G. LORAIN, Esq.

Handel's "Samson."—The First Num-
ber will be published on the 1st July, Sixteen pages
for Sixpence. The Oratorio will be completed in 12 Monthly
Numbers.

* * * Much variation occurs in the Recitatives of the Oratorio
"Samson" in the different editions already published; there-
fore, in preparing the manuscript for the present edition, a
careful collation has been made with Handel's original MS.,
and also with the Copy made under Handel's direction by Mr.
Smith, both of which volumes are in the possession of Her
Majesty the Queen, by whose gracious permission this advan-
tage has been secured.

Music copying superseded.

To Choral Societies. J. Alfred Novello
would respectfully call the attention of all who may
require the use of separate Vocal Parts of Oratorios, Masses,
Motets, Anthems, &c., to the large Catalogue of that class of
Music which he prints, and to the great reduction which
he has made in the price of it since the 1st of January last.
All separate Vocal Parts are now published for

THREE HALF-PENCE PER PAGE,
which will be found less costly than the blank music paper
necessary to copy out the same quantity of music. Good
printed copies can thus be obtained not only for less than the
blank paper, but saving all the trouble or cost of copying, and
ensuring a correctness which is unattainable in manuscript
copies.

Just Published, 12mo., 4s. 6d., in cloth, lettered,
FONTANA'S Musical Manual: containing
both the Theory and Practice of Instrumental and
Vocal Music, partly by Question and Answer, and elucidated
by numerous Illustrations. By BARTOLOMEO FONTANA.
266 pages.

London: J. Alfred Novello, 69, Dean-street, Soho, and
24, Poultry.

A further portion of the Stock of Mr. Kennedy, Musical
Instrument Maker, (retiring from business),
Musical Library, &c.

PUTTICK & SIMPSON, Auctioneers
of Music and Literary Property, will sell by Auction at
their Great Room, 191, Piccadilly, about the middle of June,
a collection of valuable Musical Instruments, the highly
esteemed manufacture of Mr. T. Kennedy, of Oxford-street,
(retiring from business,) consisting of Double Basses, Violon-
cellos, Tenors, Violins, &c.; also, a Library of rare Music.
Catalogues will be sent on application.

Printed by JOSEPH ALFRED NOVELLO, of 69, Dean-street, Soho,
in the County of Middlesex, Printer, at his Office in Dean's Yard,
21, Dean-street, in the Parish of St. Anne's, in the said County,
and Published by him, at 69, Dean-street, aforesaid, and also at
24, Poultry, in the City of London. Sold also by Strange, Pat-
noster-row; Kent and Richards, Patnoster-row — Friday,
June 1st, 1849.